

With The First Nighters

THE YEAR IN THE DRAMA

The year in the legitimate drama while somewhat demoralized, has brought us some notable and artistic successes mixed with numerous repeaters, though they were, and coming, generally speaking, only at long intervals. However, in retrospect, it is pleasant to remember that George Pyper has provided some entertainments at the good old Salt Lake theatre, many of which will linger in the memory for years.

Among them were "Disraeli" with George Arliss; "The Bird of Paradise" with Lenore Ulrich; Forbes-Robertson and his London company, "The Yellow Ticket;" Henry Miller, "Peg O' My Heart;" "Seven Keys to Baldpate" with Cyril Scott; "The Whirl of the World;" "Potash and Perlmutter" with Barney Bernard and Alexander Carr; Guy Bates Post; "Sari" with Mizzi Hajos; Maude Adams in "Quality Street," Al Jolson in "Dancing Around;" Mrs. Patrick Campbell in repertoire; "On Trial," and Walker Whiteside in "The Typhoon."

"CLASSMATES"

"Classmates" written by William C. DeMille and Margaret Turnbull has had a most artistic presentation at the Empress this week with the interest centered in Ernest Wilkes as Bert Stafford and Norman Hackett as Duncan Irving. The play is familiar to most regular theatregoers, and

it is not necessary to go into the details of the story, but we cannot remember when the big scenes were ever better played than by Mr. Wilkes and Mr. Hackett. Mr. Wilkes is an artist in all that the name implies and it is regretted that we cannot see him oftener. His work as Joe Garson in "Within the Law" gave us the first glimpse of his artistry, but "Classmates" requires greater depth and strength, and a histrionic ability without which the part he plays would be impossible.

Mr. Hackett too, gave a virile performance, distinctive in itself and the other members of the company played their parts admirably, particularly Ferdinand Munn, as the old southern gentleman. The interpolation introducing one of the cadets from Salt Lake, was a local reference that cheapened the play, but that was a trivial matter. "Classmates" proved very popular with the stock company audiences who would like to see more of Mr. Wilkes and Mr. Hackett together.

ORPHEUM

Space forbids proper appreciation of the Orpheum bill this week, but then it isn't necessary, for everyone in town who could possibly get there has attended. It has been a self advertisement, great in itself and headed by the wonderful Carolina White there isn't a place on the program that needs refilling.

Billy Fogarty is a perfect scream and Ethel Kirk with him keeps up the good pace. Muriel

Worth and Lew Brice are most unusual and this peculiar combination scored heavily. Nothing prettier than Miss Worth's "The Passing of the Swan" has been seen among recent dances in variety.

The Novelty Clintons jump their way into favor at the beginning of the bill; Mabelle Lewis and Paul McCarthy were worth while, and the Primrose Four, each one a white hope, sang their way to glory.

Top this off with the Swiss dog show under the direction of E. Nairem and nothing was wanting.

Probably in the sum total it is the one best bill that has been seen at the new shrine of vaudeville and it was a shame to let the people in for fifty cents.

The Great Houdini, the justly world-famous self-liberator heads the new bill. The program also includes Genevieve Cliff in a comedy "The Brand of Old Virginia," Willie Weston, singer of character songs, The Bison City Four, Russel Mack and Blanche Vincent, Bessie DeVoe and Guy Livingston, presenting "The Piping Rock Case" and Frank Kean in character studies.

MRS. WHIFFEN IN VAUDEVILLE

At the age of seventy years Mrs. Thomas Whiffen, "the grand old lady of the stage," is making her vaudeville debut. Mrs. Whiffen who is the oldest American actress actively playing, has a



WILLARD MACK, A SALT LAKE FAVORITE, NOW ONE OF THE PROMINENT PLAYERS OF THE TRIANGLE COMPANY, WHO WILL BE SEEN AT THE AMERICAN THEATRE WITH ENID MARKEY IN "ALOHA OE," THE HAWAIIAN LOVE STORY